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APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

ART BOOK REVIEW

WHISTLER. By Theodore Duret, author of "Manet and the French Impressionists." With 32 illustrations in black and white. J. B. Lippincott Co., Phila. \$3.75 net.

The literature centering in the life and work of James Abbott McNeill Whistler is almost superabundant. In 1910, Mr. Don C. Seitz, of the N. Y. World issued in London a bibliography that contained 772 items, and before and since then there have been many other books relating to Whistler, some by those who knew him and too many by those who did not. This author approaches "Jimmy" from the viewpoint of an intimate friend and one of his most constant supporters. It has been admirably translated into English by Mr. Frank Rutter, formerly London correspondent of the Art News, and is a book to be reckoned with, and a valuable addition to Whistleriana. The examples of the artist's work, of which there are 32 reproductions, have been selected with discrimination.

The volume shows that Whistler did not come into his own without a struggle, but had his discouragements, and that he triumphed at last only in spite of opposition. The man was a past master of the art of attracting attention, and, whether it was his famous "white lock," the wand-like cane that he affected, or an eccentricity of costume, he somehow managed to get the center, or near the center, of the stage, from first to last.

The story of Whistler's years of struggle for recognition should hearten many an artist. His utterance of this being a "great life if you do not weaken" is alone excuse enough for the present book, if, indeed, an excuse for it is needed. The text is concerned with Whistler's interest in lithographs and pastels, paintings and etchings.

BARNARD LINCOLN DOWNED?

It would appear that Howard Russell Butler, vice-president of the National Academy, called by the art critic of the N. Y. Sun with some of his fellow members of the Council of the veteran institution, who with him recently passed resolutions condemning the sending of replicas of Barnard's statue of Lincoln to London and Paris as the gift of the American Peace Centenary Committee—"insignificant"—has had the initiative and energy to probably defeat the shipment of the almost universally condemned work.

If the Sun's art critic had known the inherited fighting character and ability of the son of one of New York's most able lawyers, the late William Allen Butler, he might have hesitated to call him "insignificant," for no sooner had the taunt been published than Mr. Butler proceeded to poll the members of the American Peace Centenary Committee with the result, as told elsewhere, that he found some sixty of them, positively or negatively opposed to the infliction upon the necessarily polite, but puzzled English and French authorities, the caricature of the martyred President.

We have much sympathy for Mr. Charles P. Taft, the generous donor of the replicas of the Barnard, the original of which he presented to Cincinnati, and who, presumably, was not informed that his offered gift or gifts was to make an unauthorized substitution of the Barnard statue for that by Saint-Gaudens, previously decided upon by the committee as a whole.

Finally, it would certainly seem that even those who still favor the Barnard statue will hardly consider Howard Russell Butler hereafter as "insignificant."

AIR RAIDS ON PADUA

"Dear, save to savages, is Padua, ancient, gated, arcaded. There the Bacchigione is spanned by Roman bridges that the Paduan Livy may have walked on. There Dante's house looks on the sepulchre of Antenor of Troy, the mythical founder of the city. There Mantegna was born and Fra Filippo Lippi worked. There Donatello's bronze equestrian Gattamelata stands, proud, unmatchable, before the vast church of Sant' Antonio, "Il Santo," the beloved Franciscan, one of the most genial, sympathetic, human, and popular of Saints, missionary and miracle-maker, as vivid, alive, and helpful to thousands today as if he had not died high six hundred years ago.

There is that famous university, the seat for as long of jurisprudence, medicine, of the humanities and sciences. Mediaeval palaces, Renaissance loggias and churches, Giotto's frescoes in the Arena—Padua is a city of art and history, unforgotten save by the broken relics of its past.

Most of its then ancient monuments were destroyed by the Huns and other barbarian hordes long ago. Now it has been raided three times from the air by the scientific savages. The Church of I Carmini and the Scuola del Carmini, with frescoes by Titian and Campagnola, have been bombed and burned, the Renaissance front of the Cathedral blown up, the sepulchral church of "the Saint" and the Civic Museum injured. A three nights' triumph for the new heathen invaders of Italy.

Do they get a little satisfaction for the failure of their military violations of "the great sepulchres or great things"? What is the motive, inexplicable to civilized men, of this continuous wanton destruction of the beautiful and the venerable?

The help of St. Anthony of Padua is perhaps most often asked for the restoration of things lost. The kindly Saint will be vainly invoked by Austria-Hungary and Germany when they begin to feel the need of recovering their reputations.—N. Y. Times.

HUNS DESTROY PADUA'S ART

An Associated Press cable, from Rome, says "the façade of the Padua Cathedral has been torn down by bombs dropped by enemy airmen. The basilica of the Santo (Sant Antonio) and the Municipal Museum have been damaged. The ancient monumental Carmini church containing frescoes by Titian and Campagnola, was the center of a vast conflagration. The fire started from incendiary bombs dropped by enemy airplanes in a second raid which scattered widespread destruction and death. One building was pierced from top to bottom and destroyed by a bomb which burned four persons, whom were children. The church of San Valentino and the ancient palace were hit and partly wrecked. Other private buildings also were struck.

"The correspondent at Padua visited the Carmini church, where mass was proceeding in the baptistry. The famous frescoes were intact. The altar was covered with wreckage, but the walls and roof had not been damaged greatly. A number of hangings and tapestries were burned by red hot metal from the roof. The tall campanile was saved and the bells were ringing today. A monument to Petrarch in an adjoining square was scorched and surrounded by debris from collapsed houses.

Titian Fresco Saved

"The frescoes saved were the 'Meeting of Joachim and Anna,' by Titian, and the 'Birth of Christ' and the 'Adoration of the Magi,' by Campagnola. The Carmini church was erected to commemorate the end of the brutal tyranny of one of the Hohenstaufen chiefs who raided northern Italy 700 years ago.

"The cathedral of Padua is notable especially for its handsome XII century brick baptistry. The more famous San Antonio church, or basilica, was built in the XIII century and restored five hundred years later. It contains the tomb of St. Anthony of Padua. The style is Byzantine, with Gothic features. There are two campanili and six domes. Thousands of pilgrims visit in every year.

"San Antonio's art treasures include a high altar by Donatello, a monument by Al. Vittoria and a Madonna by A. Boselli. Before it stands a splendid work of Donatello, the equestrian bronze of the Venetian General Erasmo de Narni.

"The ancient palace said to have been partially wrecked is probably the Palazzo dello Ragonè, belonging to the XII century, celebrated for its upper room 270 feet long. It contains Donatello's famous wooden horse.

"The Petrarch statue is modern, having been built in 1874. The Municipal Museum has a fine façade and staircase. It contains the civic library and collections of antiquities and paintings."

No mention is made of the Giotto frescoes which are in a brick building standing by itself in a small park—so it is to be hoped they were not damaged.

A third successive night air raid Dec. 30, scattered havoc among the famous churches and art monuments of Padua. The front of the Sixteenth Century Cathedral was demolished.

The Santo, or the Basilica, of St. Anthony, where the body of St. Anthony of Padua is buried, lost its bronze doors, and the sepulchre of St. Anthony was missed by a bomb.

The famous equestrian statue of Gattamelata in the square before the cathedral had been removed to a place of safety, but the base, also the work of Donatello, was damaged severely.

The paintings and frescoes in the Santo by Titian and other masters were torn and scratched and the Renaissance stained glass windows were broken into fragments. The buildings opposite the Santo, where the Guild of St. Anthony issued leaflets to be sent throughout the world, was destroyed.

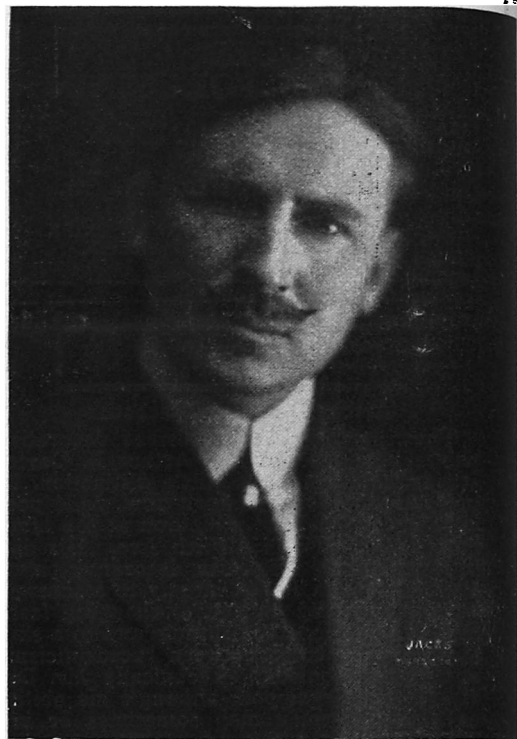
MILWAUKEE

A collection of twenty-five art treasures representative of the eight great arts of Persia has been presented to the Milwaukee Art Institute by Dr. Ali Kuli Khan, the chief Persian representative to this country. The objects came from the official Persian exhibit which was shown at the institute last January.

The textiles are cloth of gold, brocade, mosaic needlework, cotton prints and antique velvets. Some of them date as far back as the XIV century. Then there are ebony carvings, steel, brass and silver objects in intricate design.

CHICAGO

The Arts Club is arranging an exhibition of XVII and XVIII Century furniture and decorative arts for the second and third weeks of this month. The pieces are French, English and a few of Venetian lacquer, and are drawn from the finest private collections in the city. No such exhibition has ever been held in this country heretofore, and the quality of the exhibit is exceptional.



RAYMOND L. WYER

New Director Worcester (Mass.) Art Museum
See page 1

CORRESPONDENCE

Proper Tags for Pictures

Editor, AMERICAN ART NEWS.

Dear Sir:

You recently published one of my letters under the caption "The Fatal Wall or the Great Conspiracy," in which I plead for a return to the neutral red wall as the fairest for all pictures irrespective of key. As a confirmation of that contention I ask you, your associates and your readers to look at the refreshing little exhibition now on view at the Snedecor Galleries (now E. C. Babcock), 19 E. 49 St.

When I made the plea for the red wall I really spoke for a dark wall. It is not so much the red which the medium-keyed picture needs as a background as one dark enough not to compete with the halftones of the picture.

An analogous question is the pernicious practice of pasting black and white tickets on small pictures, which puts each picture and the exhibition as a whole out of tune. As one cannot buy black and gold tickets I had some printed for my last Salmagundi show, and at the same time had enough extra ones made to give free to any of my friends who contemplate holding exhibitions, which would ordinarily call for these discordant black and white pasters. Will you please so notify them (all artists are my friends) by publishing this letter. Mr. Babcock availed himself of this offer and the result may be seen in his present show. The art committees of the Salmagundi Club, National Arts Club and Brooklyn Art Association accepted the same offer with results satisfactory to them, as they warmly stated.

Very respectfully,

Charles Vezin.

N. Y., Dec. 31, 1917.

OBITUARY

The Roll of Honor

LARKIN—Killed in action on November 7, 1917, after being previously reported wounded and remaining at duty on October 31, Frederick Joseph Larkin, Second Lieutenant London Regiment, only surviving son of the late Thomas Joseph and Agnes Katherine Larkin, of 104 Bond Street, W. and Hampstead and Herne Bay, aged thirty-one. Deeply mourned by many friends. A devoted brother and "a very gallant gentleman."

Toby Rosenthal

Toby Rosenthal, the old American painter, is reported as dead in Berlin.

Toby E. Rosenthal was born in New Haven, Conn., March 15, 1848, and when his family, which was poor, moved to N. Y. in 1857 the boy had already received his first impressions of art. His family soon after moved to San Francisco, where Toby studied under Henri Bacon and Fortunato Arriola. From San Francisco his father managed to send him to Munich. The boy arrived in Munich alone and a stranger at the age of 16. He soon won his way into the Royal Academy and also joined a class under Raupp.

His paintings were chiefly figure compositions and genres, but he had also painted many portraits in California, England and Germany. His work won medals at the Centennial Exposition, Phila., in 1876, at the Royal Academy of Munich, and the Munich International Exposition. He received the Bavarian Order of St. Michael.